

SOUND WHEN IT EXPLAINS: HAMZ BETWEEN REALIZATION (TAHQIQ) AND FACILITATION (TAKHFIF) AS A MECHANISM FOR CONSTRUCTING QURANIC MEANING: A STUDY IN THE BOOK NIKAT AL-QUR'AN BY ABU MUHAMMAD AL-JAWLI

*ÁUDIO DA EXPLICAÇÃO: O HAMZ ENTRE A COMPREENSÃO (TAHQIQ) E A SIMPLIFICAÇÃO (TAKHFIF) COMO MECANISMO PARA A CONSTRUÇÃO DO SIGNIFICADO DO ALCORÃO: UM ESTUDO DO LIVRO *NIKAT AL-QUR'AN*, DE ABU MUHAMMAD AL-JAWLI*

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Abstract

This study examines the phenomenon of the hamza between realization and reduction in Qur'anic readings, through an applied analysis of selected examples from Nikat al-Qur'an by Abu Muhammad al-Jawli. It aims to clarify the phonetic and linguistic foundations underlying the variation among reciters in the articulation of the hamza, and to identify al-Jawli's methodological approach in presenting, explaining, and occasionally preferring certain readings. The study adopts a descriptive-analytical method, tracing Qur'anic instances of the hamza and analyzing their modes of articulation in light of established Arabic phonetic principles. The findings indicate that variation in hamza articulation constitutes a phonetic and performative difference governed by systematic linguistic rules, without affecting semantic meaning, and that al-Jawli's work represents a significant contribution combining transmitted recitation with linguistic analysis.

Keywords: Hamz. Quranic Meaning. Al-Jawli. Nikat al-Qur'an Book.

Resumo

*Este estudo examina o fenômeno da hamza entre a realização e a redução nas leituras do Alcorão, por meio de uma análise aplicada de exemplos selecionados da obra *Nikat al-Qur'an*, de Abu Muhammad al-Jawli. O objetivo é esclarecer os fundamentos fonéticos e linguísticos subjacentes à variação entre os recitadores na articulação da hamza e identificar a abordagem metodológica de al-Jawli na apresentação, explicação e, ocasionalmente, preferência por determinadas leituras. O estudo adota um método descritivo-analítico, rastreando instâncias da hamza no Alcorão e analisando seus modos de articulação à luz dos princípios fonéticos árabes estabelecidos. Os resultados indicam que a variação na articulação da hamza constitui uma diferença fonética e performativa regida por regras linguísticas sistemáticas, sem afetar o significado semântico, e que a obra de al-Jawli representa uma contribuição significativa que combina a recitação transmitida com a análise linguística.*

Palavras-chave: Hamza. Significado Corânico. Al-Jawli. Livro Nikat al-Qur'na.



1 INTRODUCTION

Linguistic sound is considered one of the essential components in constructing meaning in Arabic, as phonetic characteristics overlap with morphological and syntactic structures to form meaning in its various dimensions. The *Hamz* (glottal stop) stands out as one of the most sensitive Arabic sounds and is highly influential in meaning, due to its capacity for variation in performance between realization (*Tahqiq*) and facilitation (*Takhfif*). The subtle semantic differences arising from this variation are clearly manifested in the Quranic text, where linguistic levels integrate within a miraculous rhetorical system.

Scholars of Arabic and Quranic recitations have paid great attention to the *Hamz*, studying the aspects of its realization and facilitation, explaining the underlying reasons in light of both transmitted usage (*Sama'*) and linguistic analogy (*Qiyas*). They linked the difference in phonetic performance to the context and objectives of the Quranic discourse. This interest was not limited to the purely phonetic aspect; rather, it extended to exploring the expressive potential that the variation of *Hamz* carries, which contributes to directing and deepening the meaning—revealing an early awareness of the close relationship between sound and meaning.

The book *Nikat al-Qur'an* by Abu Muhammad al-Jawli is considered one of the works that revealed a precise linguistic sense in tracing the secrets of Quranic expression. It included notable references to the phenomenon of *Hamz* by directing its recitations, explaining the aspects of realization and facilitation within them, and linking that to the semantic and rhetorical context of the Quranic verses. However, this treatment appeared scattered throughout the book and has not been studied independently to highlight Al-Jawli's methodology in addressing the *Hamz*, nor to demonstrate its role as an effective mechanism in constructing Quranic meaning.

From this starting point comes this study, titled "**Sound when it explains: *Hamz* between Realization and Facilitation as a Mechanism for Constructing Quranic Meaning: A Study in the book *Nikat al-Qur'an* by Abu Muhammad al-Jawli.**" It seeks to collect the instances of *Hamz* mentioned in the book, analyze Al-Jawli's directions for them, and demonstrate the impact of realization and facilitation in expanding or specifying meaning, or in strengthening or softening it, all within the general

Quranic context. The study adopts an inductive-analytical approach. It aims to highlight the semantic value of phonetic performance in the Holy Quran and uncover the role of *Hamz* as a structural element in shaping meaning. Furthermore, it seeks to re-read the book *Nikat al-Qur'an* from a phonetic-semantic perspective that contributes to showcasing its scientific status and opens new horizons in studying the relationship between sound and meaning in the Quranic text. It also aims to highlight the phonetic and linguistic foundations upon which the differences among reciters in the performance of the *Hamza* were built, and to clarify Al-Jawli's methodology in presenting these differences, along with the associated justifications and preferences. By tracing the Quranic positions where the *Hamz* occurred and analyzing its performance modes in light of Arabic principles and phonetic rules, the study concluded that the variation of readings in the *Hamz* is a performative difference governed by established phonetic considerations that do not lead to a semantic difference. It also found that Al-Jawli combines in his treatment between the narrations of recitations and linguistic analysis, making his book an important source in studying phonetic phenomena in Quranic recitations.

2 SECTION ONE: GENERAL FRAMEWORK OF THE RESEARCH

2.1 The book *Nikat al-Qur'an* by Abu Muhammad al-Jawli

First: Biography of Al-Jawli the Reciter (*Al-Muqri'*): Despite efforts in tracing biographical dictionaries and "classes of scholars" (*Tabaqat*) books, we have not found—among what we reviewed—a comprehensive biography of Abu Muhammad Abdullah bin Ahmad bin Abdul Rahman al-Muqri'. except for the brief account provided by Ibn al-Jazari in *Ghayat al-Nihaya* (See: Ibn al-Jazari, n.d.: 1/408). This is a concise biography that does not fully represent his scientific standing. It is possible that this absence is due to his not traveling in search of knowledge—as traveling was one of the most prominent reasons for fame and renown—or because he did not hold prominent academic positions that would attract the attention of biographers. It is also possible that his biography was included in works that did not reach us, were lost with the lost heritage of the nation, or remained trapped in manuscripts that have not yet been edited (See: Al-Jawli, 2019: 1/25).

- **His Name and Lineage:** He is Abu Muhammad Abdullah bin Ahmad bin Abdul Rahman al-Hamadhani al-Dhabi, known as Al-Jawli (See: Ibn al-Jazari, n.d.: 1/408). *Al-Hamadhani* refers to Hamadhan, the most famous city of the mountains (*Al-Jibal*), to which many scholars are attributed (See: Al-Jazari, 1980: 1/408). *Al-Dhabi* refers to the tribe or place of *Dhabba*. Historians attribute "Al-Dhabi" to three possibilities (See: Al-Sam'ani, 1998: 8/380–381):

1. Dhabba bin Udd bin Tabikhah bin Ilyas bin Mudar bin Nizar bin Ma'ad bin Adnan.
2. Dhabba bin Al-Harith bin Fihri bin Malik al-Qurashi.
3. Dhabba bin Amr bin Al-Harith bin Tamim bin Sa'd al-Hudhali. The *Dhabba* of Mudar were among those who inhabited the Hijaz and moved to Iraq. Al-Sam'ani stated: "Dhabba is a village in the Hijaz on the seacoast on the road to Sham" (Al-Sam'ani, 1998: 4/12). *Al-Jawli* is a Turkish name that was often used by some Mamluks of the Sultans and their commanders in the lands of the East during the fifth and sixth centuries AH. The most famous were Jawli Saqawuh and Jawli, the Mamluk of Al-Bursuqi (See: Ibn al-Athir, 1997: 10/298, 516, 643). We have not identified the reason for the author—may Allah have mercy on him—being called Al-Jawli.

- **Author's Birth and Upbringing:** In the available biographies of Abu Muhammad al-Muqri', we found no explicit mention of the place or time of his birth. Sources also lacked references to his upbringing or life details. However, it is most likely that his birth was around the middle of the fourth century AH, based on the fact that the date the scribe read the book to the author was in the year (395 AH). This suggests that the book was composed during that period or shortly before it. His attribution to Hamadhan suggests a connection of birth or residence in that city. This view is reinforced by the report that his book *Nikat al-Qur'an* was read in one of its mosques (See: Catalogs of Rare Calligraphic Libraries, 1958: 3/29).

- **Author's Creed and Juristic School (*Madhhab*):** Due to the scarcity of sources regarding the author's life, it is difficult to determine his creed or juristic school with certainty. However, the content of his book *Nikat al-Qur'an* shows that he adheres to the methodology of *Ahl al-Sunnah wal-Jama'ah*. The author addressed some verses regarding Divine Attributes, Promise, and Threat without mentioning anything contrary

to their beliefs; rather. it appears in many places that he affirms their views whenever he expands on the interpretation of those verses (See: Al-Jawli. 2019: 1/28 -31).

- **His Teachers and Students:** No specific teachers or students are known for the author. Ibn al-Jazari noted this by saying: "I do not know from whom he read. nor who read from him" (Ibn al-Jazari. n.d.: 1/409). However. describing him as "Al-Muqri'" (The Reciter) implies that he had students who received knowledge from him. as the profession of *Iqra'* (teaching recitation) is only for those who practiced teaching the Quranic readings through performance and oral transmission (See: Ibn al-Jazari. 1999: 49). Among the author's students was Maymun bin Ali bin Ahmad. the scribe of the manuscript. His work was not limited to copying; he read the book to his teacher from his copy. then compared his copy with the original and corrected it accordingly. indicating his direct receipt of the book from the author (See: Al-Jawli. 2019: 1/35).

- **Author's Death:** No specific date for the author's death was found. However. it is probable that his death occurred after the year (395 AH). the year in which the scribe read the book *Nikat al-Qur'an* to the author. This indicates that his death—may Allah Almighty have mercy on him—was in the late fourth century AH or the beginning of the fifth century (See: Al-Jawli. 2019: 1/38).

Second: Introduction to the Book (*Nikat al-Qur'an*): Having presented a biography of Abu Muhammad al-Jawli. it is appropriate to introduce his book. which is the focus of this research. *Nikat al-Qur'an* is considered one of the works that contained uncommon narrations and paths (*Turuq*) for the seven Imams. it relied on numerous sources in language. grammar. recitations. and interpretation. linking meaning with recitation (See: Al-Jawli. 2019: text of the book).

- **Subject of the Book:** Examination of *Nikat al-Qur'an* reveals it as an independent work. not built on a previous original. nor is it an abridgment or commentary on another book. The cataloger of the Chester Beatty Library indicated that this book deals with various Quranic recitations (See: Catalogs of Rare Calligraphic Libraries. 2/29). This view was followed by Dr. Fuat Sezgin. who also classified it as a book on recitations (See: Sezgin. 1977: 1/48). However. this judgment was not free from criticism; Dr. Subhi Abdel-Moneim commented that the nature of the book differs from what was mentioned. as its primary subject is not the

narration of recitations. but rather explaining the justifications (*Ilal*) of the readings of the seven Imams and their grammatical and linguistic aspects.

- **The Author's Methodology in Mentioning the Fundamentals (*Usul*):** He mentioned the chapters of *Usul* (universal principles) directly without beginning with the differences of the reciters in *Al-Fatiha*. as was the custom of many early authors in the science of recitations. such as Ibn Mujahid. Ibn Mihran. and Ibn Ghalbun. He confined the fundamentals he addressed to five sections: Assimilation (*Idgham*). the "Ya's" of Addition (*Ya'at al-Idafah*). the *Hamz* and its omission. including related Transfer (*Naql*) and Silence (*Sakt*). Inclination (*Imala*). and the Extra "Ya's" (*Ya'at al-Zawa'id*) (See: Al-Jawli. 2019: 1/46 - 47). He began with the Major Assimilation then the Minor. explaining the reciters' schools in both. followed by the chapters on *Ya'at al-Idafah*. then the *Hamz* and its omission. then *Imala*. and finally *Ya'at al-Zawa'id*. He titled each fundamental as an independent chapter and presented its rules coupled with the Imams' schools. starting with what the narrators agreed upon for each reciter. then clarifying what some narrators uniquely held. while dedicating special chapters for positions agreed upon by all reciters. He concluded each chapter by mentioning his arguments and justifications (See: Al-Jawli. 2019: 1/46 -47).
- **The Author's Methodology in Mentioning the Unique Words (*Farsh al-Huruf*):** The author—may Allah have mercy on him—committed to covering all the Surahs of the Holy Quran. whether the Surah contained differences in *Farsh* among the seven reciters or not. following the order of the Mushaf. He began with Surah Al-Fatiha and ended with Surah Al-Nas. His methodology in each Surah was to mention its name. then state whether it is Meccan or Medinan. then mention the number of its verses. before moving on to presenting the recitations mentioned in it and their justifications (See: Al-Jawli. 2019: 1/47).
- **The Scientific Value of the Book:** The importance and intellectual fruits of *Nikat al-Qur'an* can be summarized as follows:
 - The author adopted a methodology that combines listing recitations and attributing them to their owners with explaining their justifications and directions. thus merging narration and analysis in a clear. concise style far from affectation or disparaging the reciters.

- The book is considered one of the works of the early era of narration; its composition before 395 AH reflects the spirit of the established era of documentation in the sciences of recitation and language.
- It included uncommon narrations and paths for the seven reciters; although these are not applied in standard recitation. they hold significant value in linguistic. interpretative. and juristic reasoning due to the authenticity of many of their chains of transmission. even if they did not reach the level of *Mutawatir* (mass-transmission).
- It is characterized by brevity and precision in presentation. without delving deep into grammatical disputes except when necessary. making it accessible for beginners and useful for specialists.
- The diversity of its material indicates a wealth of sources in language. grammar. interpretation. and recitations. even if he did not explicitly state all of them; it gathered scattered topics such as meanings (*Ma'ani*). verse counting (*'Add al-Ay*). Meccan and Medinan status. and reasons for revelation (*Asbab al-Nuzul*).
- It highlighted the importance of linking recitation to meaning. clarifying the impact of different recitations on different interpretations. which is an important path in reconciling the various statements of the predecessors (*Salaf*).
- It is considered one of the rare books that focused on justifying recitations according to the Kufan School; this is evident in its terminology and method of verse counting. alongside its commitment to not weakening or disparaging any recitation. but rather refuting those who do so (See: Al-Jawli. 2019: 1/90 - 92).

3 THE CONCEPT OF SOUND AND PHONETIC PHENOMENA IN ARABIC

Linguistic sound represents the primary building block of language; from it. words are formed. structures are organized. and meaning emerges. At its deepest core. language is nothing but coordinated sounds subject to precise laws. whereby the breath exiting the chest is transformed into a tool for expression and communication. Hence. sound has been the focus of linguistic study.

Sound Linguistically: Al-Khalil bin Ahmad al-Farahidi stated in *Kitab al-'Ayn*: "A person's *Sawt* (voice) means he called him... and *Sata* means shouting" (Al-Farahidi.

n.d.: 6/46). Ibn Manzur defined it as "the ring" or "melody." and noted that any kind of singing is called *Sawt* (Ibn Manzur. 1882: 57). The *Mu'jam al-Wasit* defines it as "the auditory effect produced by waves arising from the vibration of a body." For grammarians. "Sound names" (*Ism al-Sawt*) are words used for imitation. calling animals. or expressing emotions (Arabic Language Academy. 2004: 528).

Sound Technically: Al-Jahiz defined sound as "the instrument of the word and the substance upon which segmentation and composition are based" (Al-Jahiz. 2002: 79). Ibn Jinni defined it as "an accidental attribute that exits with the breath. continuous until it encounters segments (*maqati'*) in the throat. mouth. and lips" (Ibn Jinni. 1998: 19). Ibn Sina viewed it as a physical phenomenon resulting from vibrations (Ibn Sina. 1914: 6). Modern scholar Kamal Bishr defined it as "auditory effects produced voluntarily and by choice from the speech organs" (Abdul Aziz. 2007: 216).

3.1 Sound and meaning: the relationship between them (the theory of sound and signification)

The issue of the relationship between the linguistic sound and its referent has occupied a prominent place in the works of scholars. thinkers. and philosophers since ancient times. It has sparked extensive theoretical debate without being definitively resolved; rather. the research extended to modern scholars who continued to approach and analyze its phonetic and semantic dimensions. The positions of researchers on this issue have crystallized into three main trends: a trend that affirms the existence of a natural relationship between sound and meaning. a trend that denies this relationship and considers it arbitrary (*i'tibatiyya*). and a third that seeks to reconcile the two views. combining the natural and the conventional in explaining the origin of signification.

Accordingly. the relationship between sound and meaning is considered a central issue in both ancient and modern linguistic studies. The linguistic sound was not viewed merely as a neutral vessel for meaning; rather. it was regarded as an active element in constructing and directing it. Sounds. with their characteristics. points of articulation (*makharij*). and performative traits. contribute to bestowing additional connotations upon words and participate in expressing psychological. emotional. and descriptive meanings.

Early Arabic scholars were mindful of this relationship, linking the properties of sounds to their meanings. This is evident in the indications provided by Al-Khalil bin Ahmad (see: Al-Farahidi, 2003, 1/10, 58), Sibawayh (see: Sibawayh, 1999: 2/284, 405), and Ibn Jinni (see: Ibn Jinni, 2008: 1/34), particularly in Ibn Jinni's discourse on "the suitability of words to their meanings" (*munasabat al-alfadh li-ma'aniha*) (see: Ibn Jinni, 2008: 2/154 - 156). He believed that sounds possess the ability to mimic the meaning and bring it closer to the listener. This is manifest in their observations regarding the strength or softness of certain sounds, and their intensity or leniency, along with the resulting semantic suggestions.

In the Quranic text, the relationship between sound and meaning is manifested in its clearest forms, as the phonetic structure integrates with the semantic and rhetorical context to achieve the highest levels of impact and suggestion. The *Hamz* serves as a prominent example of this, due to the phonetic differences between its realization (*tahqiq*) and facilitation (*takhfif*), which contribute to strengthening or softening the meaning, or in expanding and directing the signification according to contextual requirements. This makes sound a structural element in Quranic inimitability (*I'jaz*), rather than a mere articulatory tool (see: Al-Azzawi, Al-Ba'qubi, n.d.: 29 - 43).

Among the most prominent proponents of a natural relationship between the word and its referent in Greek thought was Plato (d. 348 BC). He influenced Heraclitus (d. 470 BC), who maintained that the correspondence between the name and the named is a necessary one, and that names can depict the essences of things and pronounce their very identities (see: Al-Fakhiri, 2004: 33).

In the Arabic heritage, Al-Khalil bin Ahmad al-Farahidi (d. 175 AH) was the first to address this issue, seeking to prove a type of phonetic mimicry between the word and the meaning. This is evident in his analysis of words denoting sounds, such as his description of the cricket's sound as *sarir* and the *akhtab* bird's sound as *sarsara*. He argued that the Arabs perceived an extension and elongation in the cricket's sound, so the word *sarra* (with its phonetic tension) suited it, whereas they perceived a rhythmic chopping and repetition in the bird's sound (see: Al-Farahidi, n.d.: 1/56), thus the word *sarsara* expressed this through phonetic repetition. Thereby, Al-Khalil demonstrated that the phonetic structure of a word may inherently carry an auditory representation of its meaning.

Sibawayh (d. 180 AH) followed the same path, noting the link between morphological structure and meaning, particularly in his discussion of the infinitive form on the weight of *fa'alan*, which carries semantic suggestions of movement and agitation (see: Sibawayh, 1987: 2/218). Ibn Durayd (d. 321 AH) continued this approach, positing a natural relationship between sounds and their meanings, which was clearly manifested in his book *Al-Ishtiqaq* (Derivation), fundamentally built upon this conception (see: Al-Azdi, 1990: 17, 40).

Ibn Jinni (d. 392 AH) further developed this vision, becoming one of the most prominent linguists defending the link between sound and signification. He dedicated four chapters to this issue in his book *Al-Khasa'is*, discussing his views at length (see: Ibn Jinni, 2008: 2/113 - 133). Furthermore, he sought to uncover the semantic relationship between words by tracing the variation of a single letter in words with identical phonetic structures. For instance, he distinguished between the words *nadh* and *nadakh*, arguing that the sound of the letter *Kha* is fuller and coarser than the *Ha*, thus suiting the meaning of forceful water eruption (*nadakh*), while the *Ha* with its lightness harmonized with the weaker flow (*nadh*) (Ibn Jinni, 1998: 19).

He did not stop there but went on to establish a connection between the timbre of the sound and the arrangement of sounds within a single word, as in his analysis of the verb *bahatha* (to search/dig): "The *Ba* due to its coarseness resembles the sound of a palm striking the ground, the *Ha* due to its rasping resembles the claws of a lion or wolf digging into the ground, and the *Tha* represents the blowing and scattering of dust..." (Ibn Jinni, 2008: 2/163). He also linked names to their sounds, stating: "Such is their naming of things by their sounds, like *khazbaz* for its sound, *batt* (duck) for its sound... and *ghaq* for the crow for its sound..." (Ibn Jinni, 2008: 2/165).

Ibn Faris's (d. 395 AH) *Mu'jam Maqayis al-Lugha* serves as a clear applied model for examining the relationship between phonetic structure and meaning. His methodology assumes an original semantic link between sounds and their meanings, reflecting his firm adoption of this concept as a basis for constructing his lexicographical material (see: Ibn Faris, 1972: Book text).

It is noted that Dr. Subhi al-Salih was influenced by Ibn Jinni's conception regarding the relationship between sounds and meanings, acknowledging a natural suitability between sounds and their referents (see: Al-Salih, 1960: 151). He was

supported by several modern researchers (including Jurji Zaydan, Abbas Mahmud al-Aqqad, and Muhammad al-Mubarak). One researcher even went to extremes in linking sound to meaning, arguing that every Arabic letter has an inherent signification: "The *Hamza* indicates cavity, the *Ba* indicates the complete reaching of meaning... the *Jeem* indicates greatness absolutely... the *Seen* indicates vastness and expansion... and the *Ha* indicates fading away..." (Ali, 1985: 63 - 64).

The researcher believes that the opinion claiming every Arabic letter has a specific inherent meaning cannot be accepted absolutely. It lacks methodological precision, ignores the complexity of the linguistic system, and confuses phonetic suggestion with lexical meaning. What is closer to the truth is the existence of relative phonetic correspondences that appear in some words without rising to the level of a universal rule or general law.

The majority of researchers have moved toward denying the correspondence between the word and its referent. The first to posit this was Aristotle (d. 322 BC), who stated: "There can be no natural connection between the sound in any language and the things signified" (Chandler, 2008: 59). He was followed by Democritus (d. 370 BC), who saw language as a matter of convention among humans. Among Arabic scholars who argued for the arbitrariness of this relationship was Abu Nasr al-Farabi (d. 339 AH), who said: "The first individual words are by convention and agreement... they do not mimic any of the meanings at all" (Al-Farabi, 1971: 57).

Al-Qadi Abd al-Jabbar al-Mu'tazili (d. 415 AH) in his book *Al-Mughni* states: "A name only becomes a name for the named through intention (*qasd*); otherwise, it would not be more entitled to be its name than any other word... the reality of the letters does not relate to the named due to something inherent in it" (Abd al-Jabbar, 2011: 5/160). This means that the sequence of letters is not intended for a specific named object by nature, as other letters could replace them.

The philosopher Ibn Sina (Avicenna) (d. 427 AH) clarified the arbitrariness of the word during its coinage, noting that it does not observe rational signification: "The word itself does not signify at all... rather, it signifies by the will of the speaker" (Ibn Sina, 1952: 25). He further states that while meanings in the soul are universal, the symbols and signs differ among nations. Thus, he acknowledged the randomness of the sign and

the lack of a natural match between the signifier (*dal*) and the signified (*madlul*), a concept later followed by Saussure.

Abd al-Qahir al-Jurjani (d. 471 AH) also confirmed this arbitrariness when discussing the "system of speech" (*Nazm*): "The arrangement of letters is merely their succession in pronunciation. and their arrangement is not dictated by meaning... if the coiner of the language had said *rabadha* instead of *daraba*. it would not have led to any corruption" (Al-Jurjani. 2005: 50).

Ibn Rushd (Averroes) (d. 595 AH) argued: "The words we utter signify the meanings in the soul... as the written script is not the same for all nations. likewise the words used to express meanings are not the same... therefore. the signification of these two is by convention (*tawatu'*). not by nature" (Ibn Rushd. 1978: 12 - 13). Al-Suyuti (d. 911 AH) echoed Al-Jurjani. stating that names do not signify their referents by their essence. as there is no natural suitability between the name and the named. which is why they vary across nations.

Leading Western proponents of arbitrariness include Ferdinand de Saussure. who made it a fundamental postulate: "The arbitrary nature of the sign is not disputed by anyone" (De Saussure. 1984: 87). Joseph Vendryes mocked those who claimed natural suitability. stating: "There is no fundamental correspondence between sound and meaning" (Vendryes. n.d.: 235). Mario Pei added: "There is no innate link between the word and its referent; if there were. people would inevitably speak one language" (Pei. 1998: 41).

Among modern Arabs. Dr. Subhi al-Salih noted: "Arabic linguists were not free from affectation in what they presented regarding the suitability of Arabic letters to their meanings" (Al-Salih. 1959: 168). Tammam Hassan. in his book *The Arabic Language: Its Meaning and Structure*. aligned his descriptive method with modern semantics. where meaning is determined within functional relationships and context rather than a fixed natural link (Hassan. 1994: 341). Finally. Dr. Ibrahim Anis emphasized the need to distinguish between natural and acquired links: "This link does not arise with these words or at their birth; rather. it is acquired over time through frequent circulation and usage" (Anis. 1976: 71).

3.2 *Hamz* between realization (*Tahqiq*) and facilitation (*Takhfif*): definitions and objectives

The *Hamza* (glottal stop) is considered one of the most delicate sounds in Arabic and the most provocative of disagreement among scholars due to the phonetic effort (heaviness) involved in its articulation and the diversity of its performance between realization and facilitation. Linguists and reciters noted this specificity early on, investigating the purposes of its intensification (*Tashdid*), the justifications for its facilitation (*Takhfif*), and the resulting phonetic, semantic, and performative effects.

- ***Hamz* Linguistically:** The term *Hamz* occurs with the meaning of "poking" or "prodding" (*Ghamz*). It is said: "He *Hamaza* his head," meaning he poked or pressed it. It is also used for pressing a nut with the hand. Ibn Atiyyah stated: "The origin of *Hamz* in language is striking by stabbing with the hand, a stick, or the like; it was then metaphorically applied to what is uttered by the tongue... and the *Hamza* was so named because its pronunciation involves sharpness and haste, resembling a poke by the hand" (Al-Andalusi, 1992: 77). Among the Arabs, *Hamz* also carries the meaning of *Nabr* (pressure/glottalization).
- ***Hamz* Technically:** The ancients described the *Hamza* as a voiced (*Majhur*), plosive (*Shadid*) sound originating from the deepest part of the throat (the glottis). Because it is the deepest letter in the throat, its sound resembles retching (*Tahawwu'*), making its articulation difficult for the speaker. For this reason, the Arabs—most notably the people of the Hijaz—allowed various forms of facilitation (Sibawayh, 1987: 4/433). Al-Khalil (d. 175 AH) said: "The *Hamz* is a heavy, broken sound in the deepest part of the throat; if it is eased, it becomes a breath, shifting to the point of articulation of the *Ha*" (Al-Farahidi, n.d.: 3/349).

Modernists, however, hold a differing view, classifying the *Hamza* as a voiceless (*Mahmus*) sound, while some argue it falls under neither voicing nor voicelessness. This discrepancy is attributed to differing phonetic criteria: ancient scholars linked voicing (*Jahr*) and voicelessness (*Hams*) to the flow or obstruction of breath, while modernists base the distinction on the vibration of the vocal cords. Based on this modern conception, the *Hamza* is a plosive laryngeal sound (glottal stop), and it is not accurate to describe it as either voiced or voiceless (Academy of the Arabic Language, 2004: 1/188).

The researcher believes that the *Hamza* is a plosive laryngeal sound of a unique nature that does not strictly conform to the binary of voiced/voiceless. It is best described by a composite definition that combines its articulatory intensity with its functional neutrality, which explains the historical and modern fluctuations in its description and the numerous ways it is facilitated in Arabic.

- ***Al-Tahqiq (Realization)***: It has been defined in several ways. Abu Al-Hasan Al-Hamadani (d. 642 AH) stated: "It is giving the letter its full due, and [practicing] slowness alongside speed or lingering" (Al-Sakhawi, 1998: 643). It is also defined as: "Giving every letter its due by saturating the *Mad* (prolongation), realizing the *Hamza*, completing the *Harakat* (vowels), relying on *Idhar* (clarity), *Tashdid* (doubling), fulfilling the *Ghunnat* (nasalization), and articulating letters distinctly from one another through *Sakt* (pausing), *Tarsil* (deliberation), ease, steadiness, and observing the proper stops" (Ibn Al-Jazari, 1985: 1/205). Ibn Manzur said: "*Tahqiq* means that the *Hamza* is given its full due of saturation" (Ibn Manzur, 1882: 8/19).

Imam Ali (Peace be upon him) (d. 40 AH) mentioned: "The Quran was revealed in the tongue of the Quraysh, and they were not people of *Nabr* (glottalization/pressure); had Gabriel (Peace be upon him) not descended with the *Hamz* upon the Prophet (May God bless him and his family), we would not have articulated the *Hamz*" (Al-Astarabadhi, n.d.: 3/32; see: Al-A'raj, n.d.: 495-496, and Hadi, 2006: 5/230). The realization of *Hamz* has been attributed to the tribes of Tamim, Qays, Bani Asad, Taym al-Ribab, Ghani, 'Ukl, and the Bani Salama of Asad (see: Anis, 1992: 259; Al-Jundi, 1983: 67; and Ghalib, 1989: 113). In this regard, Abu Zayd Al-Ansari (d. 215 AH) said: "The people of Hijaz, Hudhayl, and the people of Mecca and Medina do not glottalize (*Nabr*); as for Tamim, they are the people of *Nabr*, and the people of Hijaz only glottalize when compelled" (Al-Jundi, 1983: 67; see: Nawafleh, 2003: 72). As for the tribe of Bani Aqil, their speech was between realization (*Tahqiq*) and facilitation (*Tashil*) (see: Bakr, 2006: 87).

- ***Al-Takhfif (Facilitation/Softening)***, also known as ***Al-Tashil***: Ibn Al-Jazari (d. 833 AH) defined it saying: "As for *Tashil*, it refers to a change that enters the *Hamza*, and it is of four types: *Bayna-bayna* (between-between), substitution (*Ibdal*), deletion (*Hadhf*), and softening... and *Takhfif* signifies the meaning of *Tashil*, the deletion of *Silat* (links) from the *Ha* sounds, and the de-doubling of a

geminate letter formed by two identicals so that the pronunciation is of a single letter of the two. light in weight. and free from pressure" (Ibn Al-Jazari. 1985: 205). It is also defined as: "Placing the realized *Hamza* between itself and the letter from which its vowel is generated; thus. facilitating a *Hamza* with a *Fatha* places it between itself and an *Alif*. one with a *Damma* between itself and a *Waw*. and one with a *Kasra* between itself and a *Ya*. Mastering the pronunciation of *Tashil* can only be achieved through *Mushafaha* (oral transmission) and receiving it from the mouths of proficient masters" (Al-Qadi. 1999: 98).

In Arabic. there are three schools of thought regarding the facilitation of the *Hamza*: Substitution. Deletion. and facilitation *Bayna-bayna*. Sibawayh mentioned: "Know that the *Hamza* has three states: *Tahqiq*. *Takhfif*. and *Ibdal* (substitution)... as for *Takhfif*. the *Hamza* becomes *Bayna-bayna*. is substituted. or is deleted" (Sibawayh. 1987: 3/541).

Ancient Arabic dialects did not agree on the manner of pronouncing the *Hamza*. The Bedouin dialects. particularly that of Tamim and its neighbors. were known for the realization (*Tahqiq*) of the *Hamza*. articulating it in its original form. Meanwhile. the Hijazi dialects. foremost among them the dialect of Quraysh. tended toward its facilitation (*Tashil*)—meaning its softening or the omission of its pronunciation except at the beginning of words. Modern Standard Arabic eventually settled on adopting the phenomenon of *Tahqiq* (realization). influenced in this regard by the Tamimi dialect (see: Abd al-Tawab. n.d.: 233; Abd al-Tawab. 1983: 274; and Al-Salih. 1960: 80).

4 HERE ARE SOME EXAMPLES FROM THE HOLY QUR'AN REGARDING REALIZATION (TAHQIQ) AND FACILITATION (TAKHFIF/TASHIL)

First: Realization of the *Hamza* and its Facilitation through Substitution (*Ibdal*): The quiescent *Hamza* is substituted with a long vowel (*Mad*) homogeneous with the vowel preceding it. If the preceding vowel is a *Fatha*. it is substituted with an *Alif*; if it is a *Damma*. it is substituted with a *Waw*; and if it is a *Kasra*. it is substituted with a *Ya* (see: Sibawayh. 1987: 3/554; Ibn al-Sarraj. n.d.: 2/405; and al-Astarabadhi. n.d.: 4/335). This type appears in several places in the Holy Qur'an. including the Almighty's saying: {*Of the camels two and of the oxen two. Say. "Is it the two males He has forbidden or the*

two females?"} (Al-An'am: 144). Reciters reached a consensus on realizing the interrogative *Hamza* and facilitating the second one (see: Ibn al-Badhish. n.d.: 166 and Ibn al-Jazari. 1985: 1/362). Ibn al-Jazari (d. 833 AH) stated: "All of them facilitated the *Hamzat al-Wasl* (connective *Hamza*) that follows the interrogative *Hamza* in this and similar instances... none of them facilitated it [further] nor separated it from the preceding one with an *Alif* due to its weakness. because substitution. according to most reciters and grammarians. is mandatory for it" (Ibn al-Jazari. 2000: 400).

Grammarians noted that if the interrogative *Hamza* enters upon a *Hamzat al-Wasl*. the latter is deleted if it is *Kasra* or *Damma* as it becomes redundant. However. if it is *Fatha*. it is not deleted but rather substituted with an *Alif* or facilitated "between-between" (*Bayna-bayna*). Both methods have been recited in this verse (see: Sibawayh. 1987: 3/551; al-Zamakhshari. 1993: 498; and al-Astarabadhi. 2000: 4/209). The *Hamza* associated with the definite article (*Lam al-Ta'rif*) is not deleted when following the interrogative *Hamza* to avoid confusing a declarative statement with a question (see: Ibn Jinni. n.d.: 224; al-Muradi. 2007: 3/1557; and al-Ashmuni. 1998: 4/77). Abu al-Baqa' al-Ukbari (d. 616 AH) stated: "If the interrogative *Hamza* enters upon *Hamzat al-Wasl*. the latter is deleted because the quiescent letter can be pronounced after the interrogation... However. the *Hamza* of the definite article is not deleted so the utterance does not sound like a report (statement). It is substituted with an *Alif* because the *Alif* allows for the quiescent letter following it" (al-Ukbari. n.d.: 2/195).

The analysis concludes that treating the *Hamza* in this context is governed by three overlapping considerations: **Phonetic** (lightening the burden and preventing the meeting of two quiescent letters). **Grammatical** (the function of *Hamzat al-Wasl* and its link to what precedes it). and **Semantic** (preserving the distinction between statement and interrogation). Thus. the harmony of Quranic recitations with Arabic phonetic rules is manifest without disrupting the semantic structure of the text.

4.1 Second: the realization (Tahqiq) of the Hamza and its facilitation (Tashil) "bayna-bayna"(Intermediate Facilitation)

The "Bayna-Bayna" Hamza is a vocalized Hamza that occurs after an *Alif* or after a short vowel. appearing in pronunciation as a mere chest pulse unaccompanied by the

closure of the vocal cords. If the Hamza is open (Mahtuha) and preceded by a Kasra. it turns into a Ya; if it is preceded by a Damma. it turns into a Waw (See: Hassan. n.d.: 53 and Bishr. 1998: 66).

Sibawayh stated: "Know that every open Hamza preceded by a Fatha. if you wish to lighten (Takhfif) it. you place it between the Hamza and the silent Alif. It maintains the weight of a realized Hamza. except that you weaken the sound. do not complete it. and hide it because you are bringing it closer to this Alif. This is seen in your saying: 'Sala' (asked) in the dialect of the people of Hijaz when it is not realized as the Banu Tamim realize it" (Sibawayh. 1987: 3 / 541 – 542).

In Sibawayh's conceptualization of the points of articulation (Makharij). the lightened Hamza was considered an intermediate sound that is neither realized as a pure Hamza nor extended as a pure Alif; rather. it is pronounced in a middle position between the two. This Hamza does not emerge from the deepest part of the throat—which is the specific position of the realized Hamza—but from an area mediating the throat and the oral cavity. Hence. it was named the "Bayna-Bayna" Hamza. meaning situated between the guttural letters and the hollow letters in terms of point of articulation and manner (See: Ahmad. n.d.: 230).

The points of disagreement among the reciters (Qurra) in applying this type of facilitation have varied; it sometimes appeared within the structure of a single word. and at other times occurred during a pause (Waqf) but not during continuous recitation (Wasl). Facilitation also occurs in positions where two words merge so that they flow as a single word. such as the Almighty's saying: { ۞ءَأَنْذَرْتَهُمْ } (Al-Baqarah: 6)-Tahqiq (Realized): 'a-andhartahum (Two distinct glottal stops). and Tashil (Facilitated): 'a-andhartahum (The second Hamza is softened/blurred)-. It likewise occurs at the meeting of two Hamzas. where the first is at the end of the first word and the second is at the beginning of the second word. as the recitations differed in facilitating either the second or the first Hamza according to the authorized narration of the reciters (See: Ahmad. n.d.: 230).

Among the instances of realizing the Hamza and its intermediate facilitation is the Almighty's saying: { ۞إِنَّكُمْ لَتَأْتُونَ الرِّجَالَ شَهْوَةً مِّنْ دُونِ النِّسَاءِ } (Al-A'raf: 81) -Single Hamza (Declarative): { ۞إِنَّكُمْ } pronounced as 'Innakum. and Two Hamzas with Facilitation (Interrogative): { ۞أَلَيْسَ } pronounced as 'a-innakum-. Nafi' and Abu Ja'far read it with a single Hamza with a Kasra as a declarative statement (al-Khabar). The rest read it with

an additional open Hamza before the broken Hamza to denote interrogation (al-Istifham). each according to their methodology regarding the second Hamza in terms of realization (Tahqiq). facilitation (Tashil). and insertion (Idkhal) or its omission. Ibn Kathir and Ruways facilitate without insertion; Abu Amr facilitates with insertion; and Hisham realizes with insertion—this being one of the seven positions where Hisham employs insertion definitively. The remainder read with realization without insertion; they are Ibn Dhakwan. Shu'bah. the Two Brothers (Hamza and Al-Kisa'i). Khalaf. and Rawh (See: Al-Qadi. 1981: 120; Al-Azhari. 1991: 287; and Ibn Zanjalah. n.d.: 287).

Al-Samarqandi (d. 373 AH) said: "Abu Amr read 'A-innakum' with elongation without a [second] Hamza; Ibn Kathir and Nafi' read 'Innakum' with one Hamza without elongation; and the rest read with two Hamzas without elongation. The meaning of all of that is the same. which is interrogation" (Al-Samarqandi. 1992: 1/530). In the Almighty's saying: {إِنَّكُمْ لَتَأْتُونَ الرِّجَالَ شَهْوَةً} (Al-A'raf: 81). there are three recitations: first. a reading with a single Hamza as a declaration. not an interrogation; second. facilitating the second Hamza. though Abu Amr added an insertion between them while Ibn Kathir did not; and third. realizing both Hamzas.

None inserted an Alif alongside the realization of the two Hamzas except Hisham in a narration from Ibn Amir. all of which were cited by Al-Shanqiti in his exegesis (See: Al-Shanqiti. 2019: 3/1376).

This diversity confirms that the disagreement is phonetic and performative. not semantic. as all recitations agreed on the unity of meaning. which is the affirmative interrogation (al-Istifham al-Taqriri). This was explicitly stated by Al-Samarqandi and cited by Al-Shanqiti when gathering the facets of the recitations. This instance reveals the precision of the reciters' methodology in dealing with the Hamza and the richness of the phonetic system in the Quranic recitations within the framework of the rules of performance and narration.

4.2 Third: realization of the *Hamza* and its facilitation through deletion (*Hadhf*)

In this context. the Hamza is deleted along with its vowel for the purpose of lightening (Takhfif); those who retain it in speech follow the original linguistic root (al-

Asl). This type of lightening was mentioned in Al-'Adhb al-Namīr in only one instance. which is the Almighty's saying: {فَإِذَا جَاءَ أَجْلُهُمْ لَا يَسْتَأْخِرُونَ سَاعَةً وَلَا يَسْتَقْدِمُونَ} (Al-A'raf: 34).

Pronunciation (Transliteration):

Original/Tahqiq: Fa-idha jā'a 'ajalu-hum... (Two distinct glottal stops between jā'a and 'ajalu-hum).

Al-Shanqiti explained the difference among the reciters in the phrase {فَإِذَا جَاءَ أَجْلُهُمْ} (Fa-idha jā'a 'ajalu-hum); Ibn Amir, Asim, Hamza, and Al-Kisa'i read with the realization (Tahqiq) of both Hamzas based on the original root. Meanwhile, Abu Amr, Qalun (on the authority of Nafi'), and Al-Bazzi (on the authority of Ibn Kathir) read by dropping (Isqāt) one of the two Hamzas for lightening, though they differed on which Hamza is deleted: the first or the second. Warsh (on the authority of Nafi') and Qunbul (on the authority of Ibn Kathir) read it as: «فَإِذَا جَا أَجْلُهُمْ» Pronunciation: Fa-idha jā ā-jalu-hum (By substituting the second Hamza with an elongation of the first) (Al-Shanqiti, 2019: 3\1100).

It is noted in this instance that two Hamzas from two separate words meet, a position where grammarians and reciters permit lightening by eliding one of them. Sibawayh established the foundation for this rule by saying: "Know that for every vocalized Hamza preceded by a silent letter (Sākin), if you wish to lighten it, you delete it and cast its vowel onto the silent letter that preceded it" (Sibawayh, 1987: 3 / 545; see also: Al-Mubarrad, n.d.: 1 / 159).

What Sibawayh presented establishes the phonetic rule upon which this type of lightening is built. Some reciters read with the realization of both Hamzas, while others read with lightening in this blessed verse (See: Ibn al-Jazari, 1985: 1/382-383). Shihab al-Din al-Damyati (d. 1117 AH) mentioned: "Qalun, Al-Bazzi, Abu Amr, and Ruways (via Abu al-Tayyib) dropped the first Hamza in: {جَاءَ أَجْلُهُمْ} Pronunciation: Jā-ajalu-hum (The stop at the end of Jā'a is dropped). While Warsh, Abu Ja'far, and Ruways (via a different path) facilitated the second Hamza. For Warsh (via Al-Azraq), there is a second face: substituting it into a pure Alif" (Al-Banna, 2006: 1\282).

This recitational diversity confirms that elision (Hadhf) was not an arbitrary procedure. Rather, it was governed by a phonetic principle established by Sibawayh, based on dropping the vocalized Hamza if preceded by a silent letter and transferring its

vowel. Consequently, this aspect of lightening reflects a precise balance between preserving the linguistic origin and considering phonetic requirements in Quranic performance. It highlights the flexibility of the Arabic phonetic system and its ability to accommodate and overcome phonetic "heaviness" through codified methods.

- Section Two: Various Applied Quranic Models of *Hamz* between Realization (*Tahqiq*) and Facilitation (*Takhfif*) from the book *Nikat al-Qur'an* by Abu Muhammad al-Jawli

This section focuses on examining various applied Quranic models regarding the issue of *Hamz* between realization and facilitation. These models represent the primary patterns of *Tahqiq* and *Takhfif* in Quranic recitations and demonstrate variations in performance without a difference in meaning, as presented by Abu Muhammad al-Jawli in his book *Nikat al-Qur'an*. Al-Jawli analyzes the positions of the *Hamz* in the verses, presenting the reciters' views on its realization or facilitation. At times, he merely lists the aspects of the recitations, while at others, he tends to support a specific reading based on what he deems more consistent with usage or closer to the norms of the Arabic language. These models seek to highlight his methodology in presentation and weighting (*Tarjih*), revealing his approach to the phenomenon of *Hamz* within its linguistic and recitational context.

First: The Almighty's Saying: {And He taught Adam the names - all of them. Then He showed them to the angels and said, "Inform Me of the names of these, if you should be truthful"} (Al-Baqarah: 31): In presenting this blessed verse (specifically the part: *ha'ula'i in kuntum*). Abu Muhammad al-Jawli mentioned: "By softening (*Taliyin*) the first *Hamza* while maintaining a trace of it resembling a 'Ya', and realizing the second; this is the view I adopt for Ibn Kathir. Warsh narrated from Nafi', and al-Qawwas from Ibn Kathir, the omission of the second *Hamza*; and it was narrated from Warsh exactly like Qalun. Abu Amr and al-Bazzi from Ibn Kathir read (*ha'ula'i in kuntum*) by deleting the first and realizing the second, resembling assimilation (*Idgham*). Their disagreement is similar in cases of two opened or two joined *Hamzas*, such as (*ja'a ahadukum*), (*sha'a ansharahu*), and (*awliya'u ula'ika*). They agreed on realizing the first and softening the second if they differ in vowels, such as (*al-sufaha'u ala*). The rest of the reciters read with two realized *Hamzas* in both similar and differing cases" (Al-Jawli, 2019: 1 / 185 - 186).

In this instance, Al-Jawli displays the reciters' disagreement regarding the meeting of two *Hamzas*, clarifying performance aspects—realization, softening, and deletion—while attributing each aspect to its respective Imams and narrators. He first mentions the school of those who soften the first *Hamza* with a phonetic trace close to a 'Ya' and realize the second, which is the face he adopted for Ibn Kathir, saying: "And this is what I adopt for Ibn Kathir" (Al-Jawli, 2019: 1 / 185). He then cites other narrations and generalizes this disagreement to similar structures in cases of *Fath* (opening) and *Damm* (joining), demonstrating that the phonetic rule remains the same even if the morphological context differs.

It is evident from this presentation that Al-Jawli does not merely list narrations; he categorizes them according to precise phonetic criteria, highlighting the impact of vowels, similarity, and difference in directing recitational performance. This reflects a descriptive and analytical tendency that combines narration (*Riwaya*) and comprehension (*Diraya*) in addressing the *Hamz*.

Second: The Almighty's Saying: {Say, "Shall I inform you of [something] better than that?"} (Al-Imran: 15): Al-Jawli clarified in his presentation of (*a'unabbi'ukum*): "Lengthened (*Mamdud*), meaning it is read by inserting an 'Alif' between the two *Hamzas*, and along with this, he facilitates the second *Hamza*. Other aspects were also reported from him. They narrated from Nafi', and similarly (*a'unzila*) (Surah Sad: 8), and (*a'ulqiya*) (Surah Al-Qamar: 25). A joined *Hamza* following an opened one occurs in the Quran only in these three positions, and according to Nafi's reading, it occurs in four: these three, and the fourth is in Al-Zukhruf: (*a'ushhidu khalqahum*) (Surah Al-Zukhruf: 19). Ibn Kathir, Abu Amr, and Warsh from Nafi' read (*a'unzila*), (*a'ulqiya*), and (*a'unabbi'ukum*) without lengthening—meaning facilitation without inserting an 'Alif' between the two *Hamzas'. Disagreement was also reported from Hisham regarding this. The rest read with two realized *Hamzas*" (Al-Jawli, 2019: 1 / 233 - 234).

Al-Jawli's presentation highlights his descriptive methodology in tracing the reciters' modes when two *Hamzas* meet within a single word, especially when the second is joined (*Madmuma*) after an opened one. This is a delicate point of recitational disagreement. He successfully gathered the various readings, distinguishing between Qalun's school (insertion of 'Alif' with facilitation) and the school of Ibn Kathir, Abu

Amr. and Warsh (facilitation without insertion). This instance reveals the reciters' precision in addressing the phonetic "heaviness" resulting from consecutive *Hamzas* and their various methods to alleviate it through realization, facilitation, or lengthening.

Third: The Almighty's Saying: {Here you are! It is you who have argued about that of which you have [some] knowledge. But why do you argue about that of which you have no knowledge?} (Al-Imran: 66): Al-Jawli mentioned regarding (*ha antum*): "Lengthened without realization (*ghayr mahmuz*)—meaning without a realized *Hamza*; they read by affirming an 'Alif' after the 'Ha' and a facilitated *Hamza* between it and the 'Alif'—this is Nafi' and Abu Amr. Ibn Kathir read (*ha-antum*) on the weight of 'ha-'antum'. realized without lengthening—meaning deleting the 'Alif' with realization of the *Hamza*; this is from the narration of Qunbul in one of his two paths from Ibn Kathir. The rest read with lengthening and realization—meaning affirming the 'Alif' after the 'Ha' followed by a realized *Hamza*. Each follows his method regarding the detached lengthening (*Al-Madd al-Munfasil*). Those who did not realize the *Hamza* did so to avoid the meeting of two quiescent consonants (*Altiqa' al-Sakinayn*)" (Al-Jawli. 2019: 1 / 244-245).

Al-Jawli's presentation of this Quranic position reveals the precision of his methodology. His justification for the reading of those who lengthened without realization—attributing it to the meeting of two quiescent consonants—is a robust phonetic justification consistent with the principles of Arabic performance and the rules of facilitation. This reveals an early phonetic awareness in Al-Jawli, making the difference in recitations a "variation of diversity" founded on Arabic linguistic norms rather than a mere difference in transmission.

Fourth: The Almighty's Saying: {Say. "Have you considered: if Allah should take away your hearing and your sight and set a seal upon your hearts. which deity other than Allah could restore them to you?"} (Al-An'am: 46): Al-Jawli mentioned regarding (*ara'aytum*): "The *Hamza* is softened in the entire Quran for Nafi'—meaning facilitated 'between-between' (*bayna-bayna*). Al-Kisa'i read by omitting the *Hamza* in the entire Quran. The rest read with realization. Those who omit or soften the *Hamza* lengthen it due to the meeting of two quiescent consonants. The origin of (*ara'aytum*) is realization on the scale of 'ara'aytum'; then if you wish, you may omit it entirely, or if you wish, soften it" (Al-Jawli. 2019: 1 / 239).

In this instance. Al-Jawli presents the issue of the *Hamz* in (*ara'aytum*) by combining recitational transmission with linguistic guidance. He justifies the softening or omission based on the phonetic rule of meeting two quiescent consonants. By tracing the word back to its realized root and mentioning its morphological weight. he demonstrates that the *Hamza* is an original part of the word (*'Ayn al-Kalima*). not an addition. However. he allows for omission or facilitation as a form of "lightening" (*Takhfif*) consistent with Arabic usage. proving that realization and facilitation are both based on valid linguistic analogy.

Fifth: {They will be adorned therein with bracelets of gold and pearls. and their garments therein will be silk} (Al-Hajj: 23) Al-Jawli mentioned regarding (*wa lu'lu'an*): "By making the first 'Waw' [carrying the hamza] quiescent. and realizing the second while in the accusative case (*Nasb*). Similar is in Surah Fatir... this is Abu Bakr from Asim and Warsh from Nafi'. Hafs from Asim and Qalun from Nafi' read by realizing both (*wa lu'lu'an*). The rest read (*wa lu'lu'in*) realizing both while in the genitive case (*Jarr*). The analogy (*Qiyas*) of Abu Amr's narration is the omission of the second *Hamza*. so adopt it; this is how it appears in Bukhari's book. though it is realized in Ibn Mujahid's book from Abu Amr... Al-Mu'alla bin Mansur from Abu Bakr from Asim read (*wa lu'lu'an*) omitting the second *Hamza* in the accusative case. relating it back to 'adorned with bracelets and adorned with pearls.' Abu Amr used to say: they added the 'Alif in (*lu'lu'a*) just as they added it in *kanu* and *qalu*. Al-Kisa'i said: they added it because of the *Hamza*" (Al-Jawli. 2019: 1 / 668-669).

Here. Al-Jawli displays the recitational differences in the word (*lu'lu'an*) regarding realization. facilitation. and grammatical inflection (*I'rab*). His phrase. "The analogy of Abu Amr's narration is the omission of the second *Hamza*. so adopt it." indicates his tendency to favor this aspect based on phonetic analogy rather than just raw narration. This reveals his methodology of combining "transmission" (*Sama'*) with "analogy" (*Qiyas*). showing a sophisticated recitational awareness.

5 CONCLUSION

This research concluded that the phenomenon of *Hamz* between realization and facilitation represents one of the most prominent phonetic manifestations revealing the

flexibility of the Arabic phonetic system and the precise interaction between phonetic structure and linguistic performance, particularly within Quranic recitations. The theoretical framework demonstrated that linguistic sound in Arabic heritage was not viewed as a purely physical phenomenon but was treated within a network of physical, physiological, and semantic considerations.

The research showed that the *Hamza*, with its articulatory heaviness and phonetic sharpness, was a subject of special care for linguists and reciters. Their methods of performance varied between realization and facilitation for various justifications—some purely phonetic (to avoid heaviness or meeting quiescent consonants) and others performative (based on oral reception and narration)—without these differences leading to semantic instability in the Quranic text.

Through the study of applied models from *Nikat al-Qur'an* by Al-Jawli, it became clear that the author does not limit himself to listing readings. Instead, he presents them within an analytical framework based on established Arabic phonetic principles. Al-Jawli tends to categorize and reconcile various aspects, explaining their shared underlying reasons while remaining committed to the reciters' methodology of not disparaging or weakening authentic narrations.

The study revealed that Al-Jawli's treatment of the *Hamz* is characterized by a combination of narration and comprehension, transmission and analysis. This makes his book an important source for understanding the phonetic backgrounds of Quranic performance. Finally, these models proved that the variation of recitations in the *Hamz* is primarily a phonetic performative difference governed by firm Arabic rules, and does not result in a difference in meaning or objective.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

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